Maria Uberstein and Roland Zulehner Paints
Mumzy and ZoooooZ

Maria Überstein & Roland Zulehner — Paints, Mumzy & ZoooooZ
In the collaborative practice of Maria Überstein and Roland Zulehner, painting becomes a site of shared intuition — a place where two distinct artistic sensibilities meet, merge, and continually re-discover one another. Working under the imaginative presences of Mumzy and ZoooooZ, the duo embraces a process that is at once spontaneous and deeply attentive, allowing gesture, color, and rhythm to unfold in real time.

Their canvases reveal a dynamic interplay: moments of bold assertion balanced by passages of quiet tenderness, playful marks countered by deliberate structure. What emerges is not a single voice but a conversation — fluid, open, and alive. Each work carries the trace of negotiation and trust, the subtle choreography of two artists listening as much as they paint.
Überstein and Zulehner invite viewers into this dialogue. Their paintings do not dictate meaning; instead, they offer an energetic field in which imagination can move freely. Humor, emotion, and abstraction coexist without hierarchy, creating a visual language that feels both intimate and expansive.

In a world that often demands clarity and singular authorship, their practice stands as a celebration of co-creation — a reminder that art can be a shared pulse, a shared breath, a shared leap into the unknown.

This painting brings together the iconic “Big Five” in a composition that radiates presence and quiet power. Each animal is rendered with expressive, textured brushwork that emphasizes individuality while maintaining a cohesive visual rhythm across the canvas. The warm, earthy background creates a unifying field, allowing the lion, elephant, buffalo, rhinoceros, and leopard to emerge with striking immediacy. The work balances realism with painterly freedom, inviting viewers to reflect on strength, vulnerability, and the shared dignity of these emblematic creatures.

This work presents a striking profile portrait set against a radiant field of orange and yellow, where the figure’s presence feels both grounded and luminous. The textured hair, bold golden earrings, and sculptural necklace create a sense of dignity and cultural resonance, while the branching forms above introduce a subtle dialogue between humanity and nature. The artist’s vibrant palette and confident brushwork infuse the composition with warmth and vitality, transforming the portrait into a celebration of identity, strength, and expressive color.

This photograph captures the artist within a vibrant studio environment, surrounded by boldly colored, expressive works that echo her energetic visual language. At the center stands a striking profile portrait on the easel, rendered in warm reds, yellows, and browns, its sculptural clarity contrasting with the dynamic textures around it. The artist’s attire — playful, layered, and richly patterned — mirrors the chromatic intensity of the paintings, creating a seamless dialogue between creator, artwork, and space. The scene offers an intimate glimpse into a practice defined by color, character, and an unmistakable sense of creative joy.

The painting presents a stylized figure holding a child, set against a radiant yellow ground that amplifies the work's emotional immediacy. The figure's voluminous green, fruit-like hair and the tall cactus beside them introduce a surreal, symbolic dimension, blending tenderness with quiet resilience. Bold contours, saturated colors, and simplified forms create a visual language that is both playful and poignant, inviting viewers into a world where care, identity, and imagination intertwine with striking clarity.

The portrait centers on a dignified figure rendered with bold, saturated hues, their profile emerging sharply against a radiant yellow and orange ground. The red headband, earrings, and garment create a rhythmic interplay of color that anchors the composition with striking intensity. Confident brushwork and simplified forms lend the piece a sculptural clarity, while the warm palette infuses it with emotional immediacy. The work captures presence rather than likeness, offering a vivid meditation on identity, strength, and expressive color.

The portrait depicts a poised figure set against a luminous yellow ground, their presence defined by the warm harmony of orange tones in the headwrap and garment. Strong contours and simplified forms give the composition a sculptural clarity, while the saturated palette heightens its emotional resonance. The artist's confident brushwork emphasizes dignity and stillness, transforming the image into a vivid study of identity, color, and expressive restraint.

This portrait centers on a figure whose presence is defined by the dramatic volume of a textured, reddish-brown afro rendered with bold, expressive strokes. The artist contrasts deep shadows with luminous highlights, giving the hairstyle a sculptural, almost atmospheric quality. The face, calm and introspective, emerges from this halo of color with quiet strength. Through its confident lines and saturated palette, the work captures a moment of poised individuality, celebrating both character and form with striking immediacy.

The painting presents a regal lion seated in quiet command, its mane rendered with rich, textured strokes that convey both weight and movement. Set against a soft blue background, the figure emerges with striking clarity, its gaze steady and contemplative. The artist balances realism with expressive detail, allowing the lion's presence to feel both monumental and intimate. The work stands as a study in strength, stillness, and the quiet authority of the natural world.

The painting transforms a crowned bee into a symbol of joyful sovereignty, blending whimsy with quiet commentary. Rendered in bold, saturated colors, the figure holds a foaming mug as if presiding over its own small kingdom, inviting viewers to consider celebration as an act of resilience. The contrast between the bee's delicate anatomy and its regal posture creates a playful tension, suggesting that power can emerge from unexpected places. Through its vibrant palette and humorous iconography, the work becomes a meditation on identity, delight, and the right to take up space.

“In The Bee Queen, the crowned insect rises with regal composure, its honey-laden tools held like symbols of ancient authority. The vibrant interplay of blues and oranges turns the scene into a mythic tableau, where labor and royalty merge into a single figure. This queen is not merely ruler of a hive but an emblem of creative sovereignty—an image of sweetness earned through effort, and power expressed through generosity. The work invites viewers to consider how nourishment, both emotional and artistic, becomes a form of quiet majesty.”

“This vibrant feline portrait stages a creature caught between whimsy and sovereignty. The cat’s dark, mask-like face contrasts with its luminous white body, while the purple fan-shaped skirt and floral crown elevate it into a figure of quiet ceremony. Set against a textured yellow field, the character becomes both icon and performer—an emblem of how playfulness can carry its own form of dignity. The work invites viewers to consider identity as something joyfully constructed, yet deeply felt.”

“In this radiant feline study, the artist transforms a simple domestic creature into a symbol of quiet resilience. The cat’s mottled fur—white, brown, and shadowed black—emerges against a field of uncompromising yellow, a backdrop that refuses neutrality. The gaze is steady, almost contemplative, as if the animal is aware of its own mythic potential. What appears playful at first glance becomes a meditation on presence: how a being occupies space, how it asserts softness as a form of strength.”

“In this portrait from Mumzy Metamorphoses, the figure emerges through bold, sculptural strokes, as if carved directly from color itself. The red hat and scarf act as anchors of identity, while the swirling green-yellow field behind them suggests a mind in motion—restless, searching, transforming. The face, half-formed yet intensely present, becomes a site of becoming rather than being. The work meditates on how selfhood is never fixed but continually rewritten through emotion, memory, and gesture.”

“In this work from Mumzy Metamorphoses, the figure rises through a storm of color, as if shaped by the very forces that surround it. The upward-tilting face—caught between ecstasy and surrender—becomes a vessel for transformation, while the sweeping greens, reds, and violets pulse like emotional weather. The painting reads as an inner eruption made visible: a moment when identity is not worn but revealed, raw and luminous, in the turbulence of becoming.”

“This piece from Mumzy Metamorphoses captures a figure suspended in a vortex of incandescent reds and yellows, as if illuminated from within by an unnamed urgency. The stylized face—wide-eyed, almost startled—holds an object close, a gesture that reads like both confession and self-protection. The swirling background becomes an emotional climate, a field of heat through which the self must navigate. What emerges is a portrait of inner friction: the moment when transformation demands both vulnerability and fierce clarity.”

“In this work from Mumzy Metamorphoses, two faces emerge from a molten field of orange, pink, and violet, their contours dissolving and reforming as if caught mid-transformation. The figures lean toward one another, not in harmony but in a charged state of becoming—mirroring, resisting, echoing. The warm, shifting background acts like an emotional atmosphere, suggesting that identity here is not singular but relational, shaped by proximity, tension, and the desire to be seen. The painting becomes a study of metamorphosis as a shared, unstable dance.”

“In ZoooooZ – der Art Pirat Arteritz, the figure stands as a playful yet subversive emblem of rebellion. The pirate’s exaggerated features, vivid hat, and boldly colored garments turn him into a theatrical guardian of mischief, while the rum barrel anchors him in a world of excess and myth. The red banner behind him—half-signal, half-prophecy—suggests a personal mythology unfolding. Beneath the humor lies a meditation on self-invention: how one crafts identity through costume, bravado, and the joyful refusal to conform.”

“In Mumzy – the Art Pirate, the figure stands with outstretched arms, claiming space with a mixture of swagger and vulnerability. The purple hat and dark glasses form a mask of artistic defiance, while the orange coat radiates a heat that feels both protective and performative. Against the muted grey-red backdrop, the character becomes a renegade of creativity—someone who navigates the art world like open seas, rewriting its rules through color, attitude, and unapologetic presence. The work reflects on authorship as an act of piracy: seizing freedom, stealing back one’s own narrative.”

“In Mumzy – the ZZ Glasses, the figure bursts forward from a field of radiant yellow, hands lifted in a gesture that hovers between play and revelation. The oversized sunglasses act as both shield and spotlight—concealing the eyes while amplifying the persona. Thick, impasto strokes in reds, purples, and pinks create a sense of charged immediacy, as if the character is caught in the act of becoming. The work meditates on visibility: how we craft surfaces to protect ourselves, yet simultaneously invite the world to look closer.”

“In Mumzy Metamorphoses – The Wild, the figure erupts from a blaze of orange and red, hands pressed to the head as if caught in the raw voltage of transformation. The exaggerated features and thick, impulsive strokes turn emotion into matter—fear, joy, and chaos rendered with physical weight. This is metamorphosis at its most untamed: a moment when the self is stripped of composure and forced into a new shape by the sheer intensity of feeling. The work becomes a portrait of inner wildness, the place where change begins.”

“In Mumzy Metamorphoses – The Selfi, the figure captures itself in a burst of saturated reds and yellows, as if the act of taking a selfie becomes a ritual of self-creation. The exaggerated strokes and luminous hair suggest a persona in flux—half-constructed, half-revealed. The raised phone becomes both mirror and mask, a tool for shaping identity while simultaneously distancing it. This work reflects on the modern impulse to document the self: not as vanity, but as an urgent attempt to hold onto a moment of becoming before it slips away.”

“In Mumzy Metamorphoses – The Guitars, the figure emerges from a storm of reds, purples, and yellows, holding the instrument not as an object but as an extension of the self. The bold strokes and saturated palette turn the guitar into a symbol of inner resonance—an emotional amplifier rather than a musical tool. The character’s sunglasses and hat add a layer of performative mystery, suggesting that identity here is composed like a song: improvised, layered, and always in motion. The work becomes a meditation on creativity as a form of metamorphosis, where sound, color, and self blur into one continuous vibration.”

“In Mumzy Metamorphoses – The Guitars, the figure materializes through bold, rhythmic strokes, as if painted in the very cadence of music. The saturated reds, purples, and golds pulse around the character, turning the guitar into a symbolic conduit—an object through which emotion becomes visible. The sunglasses and tilted hat introduce a note of performative secrecy, suggesting a persona shaped as much by sound as by self-myth. The work reflects on transformation as resonance: identity vibrating, shifting, tuning itself to an inner frequency.”

“In Mumzy Metamorphoses – The Journey in the Cup, the figure balances a brush beneath the nose while seated in an oversized yellow cup, as if drifting through a dreamscape of swirling blues and reds. The playful pose becomes a quiet act of introspection, suggesting that creativity itself is a vessel—fragile, whimsical, yet capable of carrying the self across inner worlds. The painting turns a simple cup into a metaphor for transition: a place where humor and vulnerability meet, and where transformation begins not with motion, but with imagination.”